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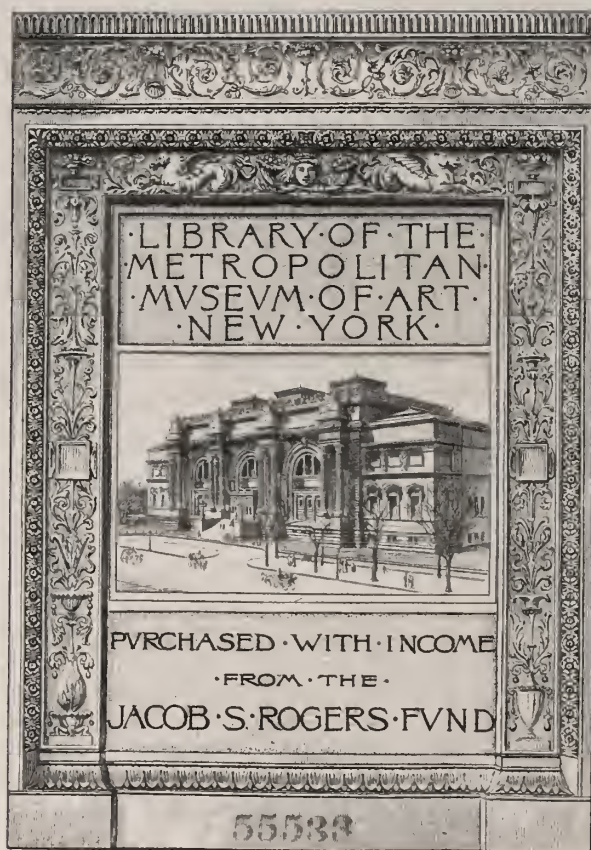
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# FINE ETCHINGS

THE NOTABLE COLLECTION

OF

Mr. CHARLES B. EDDY

of PLAINFIELD, NEW JERSEY

SUPERB EXAMPLES BY

BENSON,

CANALETTO, DEGAS,

FORAIN, MCBEY, PISSARRO,

REMBRANDT, STEINLEN, WHISTLER



Sale, Wednesday evening, January 27, 1926

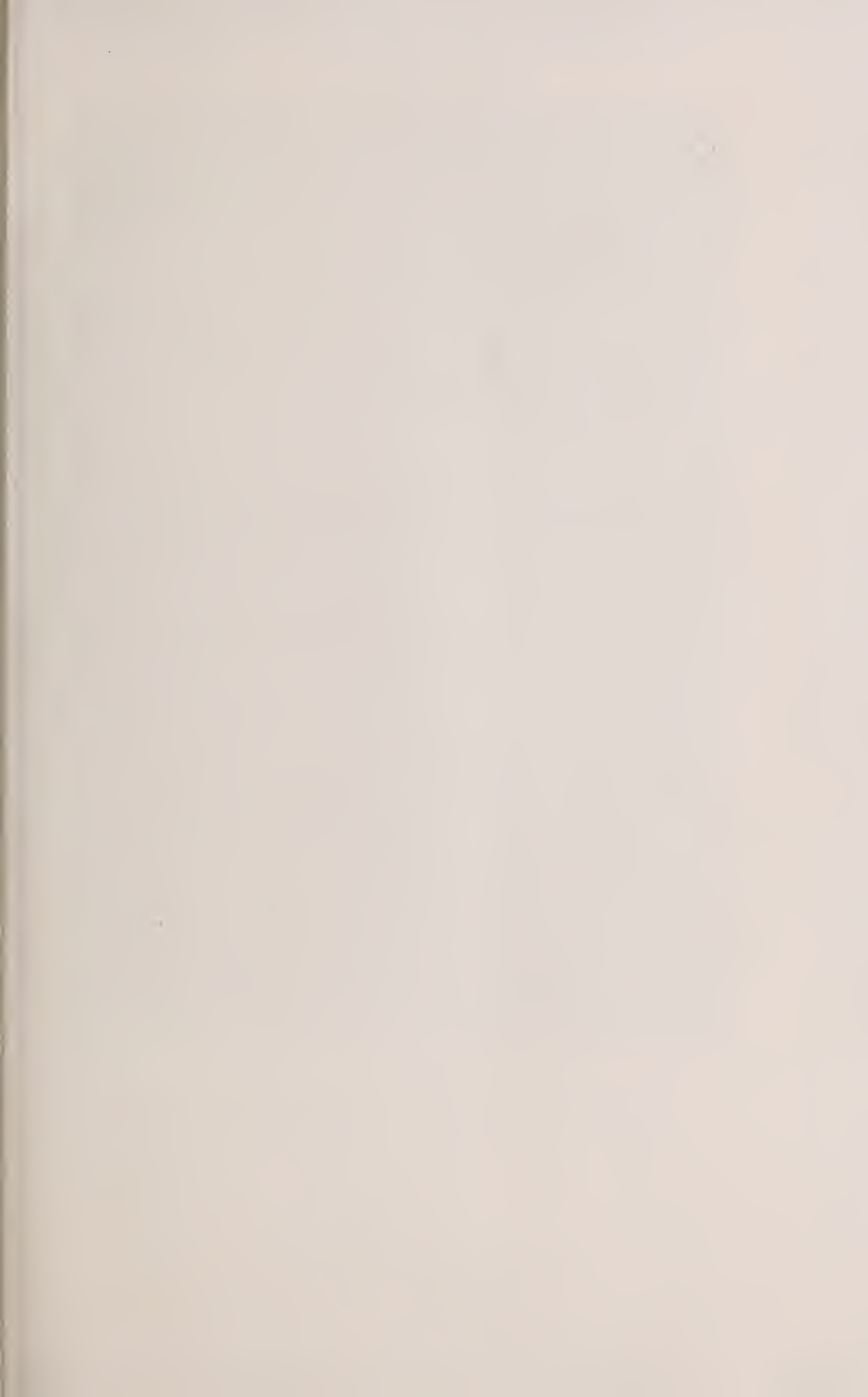
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AMERICAN ART ASSOCIATION • INC.

MADISON AVENUE 56<sup>TH</sup> TO 57<sup>TH</sup> STREET

ENTRANCE 30 EAST 57<sup>TH</sup> STREET • NEW YORK







JAMES McBEY  
THE LION BREWERY  
[ No. 70 ]



# FINE ETCHINGS

THE NOTABLE COLLECTION

OF

Mr. CHARLES B. EDDY

*of* PLAINFIELD, NEW JERSEY

SUPERB EXAMPLES BY

BENSON, CANALETTO, DEGAS, FORAIN, MCBEY  
PISSARRO, REMBRANDT, STEINLEN, WHISTLER

COPIOUSLY ILLUSTRATED

AMERICAN ART ASSOCIATION • INC.

MADISON AVENUE 56<sup>TH</sup> TO 57<sup>TH</sup> STREET • NEW YORK

*Telephone:* PLAZA 1270

On Free Public Exhibition—

Commencing Saturday, January 23, and Continuing until date of sale, Weekdays from 9 a. m. to 6 p. m., and Sunday, January 24, from 2 to 5 p. m.

Unrestricted Public Sale—

On Wednesday evening, January 27, 1926, at eight-thirty.

Exhibition and Sale at—

THE AMERICAN ART GALLERIES, INC.

MADISON AVENUE 56<sup>TH</sup> TO 57<sup>TH</sup> STREET     NEW YORK

Telephone: PLAZA 1270     .     Catalogues on request



The sales are conducted by Mr. OTTO BERNET  
Mr. H. H. PARKE and Mr. H. E. RUSSELL, JR.

# FOREWORD

*Copy of Mr. Eddy's Letter upon consignment of his etchings.*

"Dec. 1, 1925.

"*Dear Mr. Swann:*

"I take pleasure in sending my prints to you for a public sale. They represent various schools and are of interest viewed as a whole. So far as quality is concerned the standard is high. I hope that the sale may arouse public interest, for collecting has been a source of great pleasure to me, and there are many opportunities here for others in search of like satisfactions.

"Faithfully yours,

"CHARLES B. EDDY.

"TO ARTHUR SWANN, ESQ.

"AMERICAN ART ASSOCIATION."

•3—1•

THE AMERICAN ART ASSOCIATION considers itself fortunate indeed to be able at this time to offer to its patrons Mr. Eddy's renowned collection of etchings, dry-points, mezzotints and lithographs, described in the following pages.

The collection contains fine examples of Rembrandt and Canaletto, superb mezzotints of the 18th century, a small group of masterpieces by Whistler, and an unusually fine and representative selection of prints by modern artists, British, French and American.

We think it will be generally conceded that never before has there been offered for public sale, either in this country or abroad at one time, a collection of masterpieces of James McBey and Frank Benson, equal in numbers, or of such uniform brilliancy throughout, as the present examples.

On account of the uniform excellence of the impressions, we have not thought it necessary to make reference to quality in describing the individual prints.

AMERICAN ART ASSOCIATION, INC.



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# Conditions of Sale

**1. Rejection of Bids.** Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

**2. The Buyer.** The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

**3. Identification and Deposit by Buyer.** The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

**4. Risk after Purchase.** Title passes upon the fall of the auctioneer's hammer, and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any other cause.

**5. Delivery of Purchases.** Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

**6. Receipted Bills.** Goods will be delivered only on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been made, the buyer should immediately notify the Association of such loss.

**7. Storage in Default of Prompt Payment and Calling for Goods.** Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association reserves the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all of lots so purchased to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any losses and costs sustained in so doing.

**8. Shipping.** Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

**9. Guaranty.** The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

**10. Records.** The records of the auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

**10. Records.** The records of the auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

**11. Buying on Order.** Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded if the lot in any manner differs from its catalogue description.

Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

**Priced Catalogues.** Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

No person other than the auctioneer or an official of the Association is authorized to arrange conditions of sale different in any way from those herein contained.

AMERICAN ART ASSOCIATION, INC.  
DEPARTMENT OF BOOKS AND PRINTS

MR. ARTHUR SWANN, *Director*

# CATALOGUE





SALE, WEDNESDAY EVENING,  
JANUARY 27, AT 8:30

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## FRANK WESTON BENSON

Celebrated American painter and etcher, born at Salem, Massachusetts, March 24, 1862.

Benson's prints have made a wide appeal to collectors in the United States and abroad; he has enlisted in the ranks of his admirers not only lovers of Art but also lovers of Nature. There is a basis for this two-fold appeal in his occupation with two distinct fields of endeavor, the accurate registering of natural appearances, but natural appearances seen according to certain rhythmical principles of design. His prints are not only accurate documents but studies in harmonious and beautiful arrangement.

Collectors are fortunate in possessing trial proofs printed on the copper plate by the artist himself before the final edition was struck off. The prints in this collection are all brilliant impressions and cannot be surpassed as to quality.

### I. Canoeman

*Etching*

70.- PAFF, No. 161. Trial Proof C. Signed in pencil,—*Frank W. Benson*. Arches paper, in perfect condition. One of 6 impressions, printed in this state before ripples in water to the left were removed. There were three trial states, of which ten proofs were printed.



[ No. 2 ]

## 2. Blackbirds and Rushes

*Dry-point*

260-

PAFF, No. 170. Trial Proof F-2. Signed in pencil,—*Frank W. Benson*. Whatman paper, in perfect condition. Paff lists only one proof in this state. There were eight trial states, of which twelve proofs were printed.

[SEE REPRODUCTION]

## 3. Widgeon Rising

*Etching*

70-

PAFF, No. 172. Trial Proof C. Signed in pencil,—*Frank W. Benson*. Heavy Whatman paper, in perfect condition. Proof marked number one of six printed in this state. There were four trial states, of which thirteen proofs were printed.

4. Sunrise

*Etching*

155-

PAFF, No. 180. Trial Proof A-I. Signed in pencil,—*Frank W. Benson*. Whatman paper, in perfect condition. Proof number 1 of 4 printed, before the tufts of grass in the middle of the space of water in the foreground were removed. There were two trial states, of which five proofs were printed.

5. The Guide

*Dry-point*

225-

PAFF, No. 185. Trial Proof C. Signed in pencil,—*Frank W. Benson*. Hodamura paper, in perfect condition. The only proof in this state. There were three trial states, of which three proofs were printed.

6. Yellowlegs Alighting

*Dry-point*

275-

PAFF, No. 187. Trial Proof B-I. Signed in pencil,—*Frank W. Benson*. Japan paper, in perfect condition. Proof marked number one of four printed in this state. There were four trial states, of which eight proofs were printed.

[SEE REPRODUCTION ON FOLLOWING PAGE]

7. Boats at Dawn

*Etching*

70-

PAFF, No. 190. Trial Proof C. Signed in pencil,—*Frank W. Benson*. Japan paper, in perfect condition. Undescribed by Paff, this is evidently a trial proof before the final dry-point work on the figure in the bow of the dory. Two trial states listed, of which three proofs were printed.



[ No. 6 ]

## 8. Reflections

*Dry-point*

150.-

PAFF, No. 197. Trial Proof A-I. Signed in pencil,—*Frank W. Benson*. Hodamura paper, in perfect condition. Proof marked number one of two impressions printed in this state. There were five trial states, of which eight proofs were printed.

## 9. The Gunners' Blind

*Etching*

225.-

PAFF, No. 204. Trial Proof B-I. Signed in pencil,—*Frank W. Benson*. Japan paper, in perfect condition. Proof marked number one of three printed in this state. There were two trial states, of which eight proofs were printed.

10. Riverman

*Etching*

135- PAFF, No. 195. Trial Proof A. Signed in pencil,—*Frank W. Benson*. Japan paper, in perfect condition. There were two trial states, of which there were eight proofs printed. The plate was reduced to measure 6 by 4 inches in the published state.

11. Ducks at Dawn

*Dry-point*

320- PAFF, No. 198. Trial Proof B-1. Signed in pencil,—*Frank W. Benson*. Japan paper, in perfect condition. Proof marked number one of the two printed in this state. There were two trial states before the sky and landscape were added, of which there were three proofs printed.

12. Off Pea Island

*Etching*

52.50 PAFF, No. 206. Trial Proof A-1. Signed in pencil,—*Frank W. Benson*. Japan paper, in perfect condition. Proof marked number one of four printed in this state. There were two trial states, of which sixteen proofs were printed. In the final state flocks of flying geese were added.

13. The Start

*Etching*

85- PAFF, No. 211. Trial Proof A-5. Signed in pencil,—*Frank W. Benson*. Japan paper, in perfect condition. Proof marked number five of eleven printed in this state. Only one trial state.





[ No. 14 ]

14. Hovering Geese

*Dry-point*

275-  
PAFF, No. 213. Trial Proof A-1. Signed in pencil,—*Frank W. Benson*. Uncalendered Japanese paper, in perfect condition. Proof, marked number one of two printed in this state. There were three trial states, of which six proofs were printed.

[SEE REPRODUCTION]



[ No. 15 ]

## 15. Cloudy Dawn

*Etching*

170.- PAFF, No. 215. Trial Proof B-2. Signed in pencil,—*Frank W. Benson*. Whatman paper, in perfect condition. Proof marked number two of four printed in this state. There were three trial states, of which twenty-five proofs were printed. The water, land and clouds were added in trial B and twelve proofs were printed in Trial A, before these additions.

[SEE REPRODUCTION]



[ No. 16 ]

16. Herons at Rest

*Etching*

80- PAFF, No. 219. Trial Proof A-I. Signed in pencil,—*Frank W. Benson*. Japan paper, in perfect condition. Proof marked number one of the three printed in this state, and is the proof with the pencil indications of the additions made in the published state, as mentioned in the Benson catalogue.

[SEE REPRODUCTION]



[ No. 17 ]

17. Wildfowler

*Etching*

300.- PAFF, No. 220. Trial Proof A. Signed in pencil,—*Frank W. Benson*. Whatman paper, in perfect condition. Proof marked number one of eleven printed. Only one trial state. In the published state the sky, the distant line of marsh and the four flying ducks at the right of the figure are added.

[SEE REPRODUCTION]

18. On the Kedgwick

*Etching*

110.- PAFF, No. 222. Trial Proof B-4. Signed in pencil,—*Frank W. Benson*. Japan paper, in perfect condition. Proof marked number four of four printed in this state. There were three trial states, of which thirteen proofs were printed.

F. W. BENSON—*Continued*

19. Etchings and Drypoints of Frank W. Benson

50-

An Illustrated and Descriptive Catalogue. Compiled and Arranged by Adam E. M. Paff. *With an original etching, signed by the artist,—Frank W. Benson, and reproductions of all the plates.* Vol. III only. 4to, boards, cloth back, paper label.

Boston: Houghton Mifflin Company, 1923

Edition limited to 525 copies, of which 475 are for sale, this being No. 70.

ANTONIO CANALE (CANALETTO)

Antonio Canale, commonly called Canaletto, was born in Venice in 1697. He was a pupil of his father, Bernardo Canale who was a decorator and scene painter. He died in Venice in 1768.

His etchings are few (thirty-one in all), but show the same command of aerial perspective that marks his painting. . . The single aim which he pursued (of expressing buildings in bright sunshine) has never been attained with more conviction than in these plates.

A. M. Hind: *A History of Engraving and Etching.*

This collection contains a complete set of Canaletto's thirty-one etchings, nearly all first states, with some of the smaller prints in uncut condition in sheets of four, as originally published.

#20 - #45 Inclusive.

20. Title-Page

*Etching*

DE VESME, No. 1. Second State of two. In perfect condition, large margins.

21. La Torre di Malghera

*Etching*

DE VESME, No. 2. First State of two. In perfect condition, large margins.

[SEE REPRODUCTION]

1500.-



CANALETTO—*Continued*



[ No. 21 ]

#20-#45 Inclusive -

22. Mestre

*Etching*

DE VESME, No. 3. First State of two. In perfect condition, large margins.

23. Al Dolo

*Etching*

DE VESME, No. 4. First State of two. In perfect condition, large margins.

24. A le Porte del Dolo (The Harbor at Dolo)

*Etching*

DE VESME, No. 5. First State of two. In perfect condition, large margins.

CANALETTO—*Continued*



[ No. 25 ]

*Sold with #20 - #45 Inclusive.*

25. Le Porte del Dolo (The Canal Lock at Dolo)

*Etching*

DE VESME, No. 6. First State of two. In perfect condition, large margins.

[SEE REPRODUCTION]

26. Prà della Valle, à Padoue ("Pra della Valle," at Padua)

*Etching*

DE VESME, No. 7. First State of two. In perfect condition.

Sold #20-45 Inclusive

CANALETTO—Continued

27. Santa Giustina in Prà della Valle, a Padoue  
(Church of San Justina, Padua)

*Etching*

DE VESME, No. 8. First State of two. In perfect condition.  
EXTREMELY RARE.

28. Un Village sur la Rivière Brenta (Also called  
View of Burano)

*Etching*

DE VESME, No. 9. First State of two. In perfect condition,  
large margins.

29. Le Portique à la Lanterne (Porch with a Lan-  
tern)

*Etching*

DE VESME, No. 10. First State of three. In perfect condi-  
tion, large margins.

30. Panorama d'une Ville Baignée par une Rivière  
(View of an Imaginary City)

*Etching*

DE VESME, No. 11. First State of two. In perfect condition,  
large margins.

31. La Maison à l'Inscription (The Dome Sur-  
rounded by Houses)

*Etching*

DE VESME, No. 12. Second State of two. In perfect con-  
dition.

#20-#45 Inclusive

CANALETTO—*Continued*

32. La Maison au Péristyle de Six Colonnes (House with Six Columns)

*Etching*

DE VESME, No. 13. Second State of two. In perfect condition.

33. Le Tombeau d'un Evêque (The Tomb of a Bishop)

*Etching*

DE VESME, No. 14. Only State. In perfect condition.

34. La Libreria de Venise; La Prison à Venise; La Piera del Bando, à Venise; Les Procuratie Nuove et l'Eglise de Saint Géminien, à Venise

*Etching*

DE VESME, Nos. 15, 18, 16, and 22. Four plates printed on one sheet, in perfect condition, large margins.

35. Le Paysage Alpestre (An Alpine Landscape)

*Etching*

DE VESME, No. 19. Only State. In perfect condition.

36. Paysage avec une Statue Equestre (Landscape with an Equestrian Statue)

*Etching*

DE VESME, No. 20. Only State. In perfect condition.

CANALETTO—*Continued*

37. La Villa au delà d'une Rivière; La Terrasse; Les Trois Colonnes et la Statue sur le Bord de la Mer; Marché sur le Piazzetta, à Venise

*Etching*

DE VESME, Nos. 23, 21, 27 and 17. Four plates printed on one sheet, in perfect condition, large margins.

38. Le Pèlerin en Prière (Pilgrim at a Shrine)

*Etching*

DE VESME, No. 24. Second State of two. In perfect condition.

39. Les Deux Piliers en Ruine (Two Ruined Columns)

*Etching*

DE VESME, No. 25. Only State. In perfect condition.

40. La Femme Puisant de l'Eau Sous une Arcade (Woman at a Well Under an Archway)

*Etching*

DE VESME, No. 26. Only State. In perfect condition.

41. Le Pilier Isolé

*Etching*

DE VESME, No. 28. Only State. In perfect condition.

42. Divers Fragments de Sculpture (Various Fragments of Sculpture)

*Etching*

DE VESME, No. 29. Only State. In perfect condition.

#20 - #45 Inclusive.

CANALETTO—*Continued*

- +3. Le Petit Monument Sous un Arbre (Little Monument Under a Tree)

*Etching*

DE VESME, No. 30. Only State. In perfect condition.

- +4. Le Char Passant sur un Pont (An Ox-Cart Traversing a Bridge)

*Etching*

DE VESME, No. 31. Only State. In perfect condition.

- +5. De Vesme, Alexandre

Le Peintre-Graveur Italien. 4to, wrappers, uncut.

Milan, 1906

With a chapter on the etched work of Canaletto, pp. 445-457.

*Sold with #20-45 Inclusive*

HILAIRE GERMAIN EDGARD DEGAS

Celebrated French painter, etcher and lithographer, born at Paris in 1834; died in 1917.

"The etchings and lithographs of Degas were unknown outside of a very small circle of personal friends of the artist until the exhibition held at Paris in November, 1918, of the proofs found in Degas' own studio after his death. He had lived for many years in the strictest seclusion. These prints, in all about sixty subjects, are of a value equal to that of his drawings and pastels."

LOYS DELTEIL.

The prints in this collection are of superb quality, some of them being in early and rare states.

- +6. Une Chanteuse

*Etching and Aquatint*

DELTEIL, No. 25. Third State of three. Dutch paper, in perfect condition. EXTREMELY RARE.

From the Degas collection.

*65-*





[ No. 47 ]

47. Portrait of Marguerite Degas (The Artist's Sister)

*Etching*

DELTEIL, No. 17. Third State of five. Japan paper. In perfect condition. EXTREMELY RARE.

[SEE REPRODUCTION]

325-





[ No. 48 ]

48. Au Louvre-Musée des Antiques

*Etching and Aquatint*

1905  
DELTEIL, No. 30. Third State of three. Dutch paper, in perfect condition. Arms and back of standing figure drawn upon in pencil by the artist.

From the Degas collection.

[SEE REPRODUCTION]



[ No. 49 ]

49. Aux Ambassadeurs (Mlle. Bécát)

*Lithograph*

360-

DELTEIL, No. 49. Only State. In perfect condition. EXTREMELY RARE.

From the Degas collection.

[SEE REPRODUCTION]

50. Chanteuse de Café-Concert

*Lithograph*

140.-

DELTEIL, No. 53. First State of two. In perfect condition. EXTREMELY RARE.

From the Degas collection.

51. Loge d'Avant—Scène (Femme à l'Eventail)

*Lithograph*

170.-

DELTEIL, No. 56. Only State. In perfect condition. EXTREMELY RARE.

52. La Sortie du Bain

*Lithograph*

325.-

DELTEIL, No. 64. First State of five. The only impression known in the First State. In perfect condition. EXTREMELY RARE.

From the Degas collection.

JEAN LOUIS FORAIN

Celebrated French painter, etcher and lithographer, born at Rheims, in 1852; lives at Paris.

"As a master of a new, suggestive, unbelievably living art, the very antithesis of the noble classicism of Ingres, one can name only Forain to take his place alongside of Toulouse-Lautrec." H. M. SINGER.

It is necessary to have fine early impressions of this artist's etchings and dry-points, made when he himself personally attended to the printing, as is the case with the prints here described.

53. Les Couloirs du Palais

*Etching*

50.-

GUERIN, No. 30. Second State of two. Signed in pencil,—*Forain*. Dutch paper, in perfect condition.

J. L. FORAIN—*Continued*

54. Le Gros Cigare

*Soft-ground Etching*

80.- GUERIN, No. 38. Only State. Signed in pencil,—*Forain*. Dutch paper, in perfect condition. *Edition of twenty-five proofs.*

55. Femme Nue Passant sa Chemise

*Dry-point*

50.- GUERIN, No. 103. Third State of three. Signed in pencil,—*Forain*, 3rd *Etat*. Dutch paper, in perfect condition.

From the Beurdeley collection.

56. En Captivité

*Etching and Dry-point*

300.- *Not described by Guérin*. Signed in pencil,—2nd *Etat*, 1-6, *Forain*. Japan paper, in perfect condition. *One of six proofs in this state.*

57. Essai pour la "Pieta"

*Dry-point*

110.- *Not described by Guérin*. Signed in pencil,—2nd *Etat*, *Forain*. Dutch paper, in perfect condition.

From the Beurdeley collection.

58. La Borne (Grande planche)

*Dry-point*

160.- *Not described by Guérin*. Second State. Signed in pencil,—2nd *Etat* 8/10. *Forain*. Japan paper, in perfect condition. Only ten proofs in this state.



[ No. 59 ]

59. Lourdes: La Communion des Malades

*Etching*

275- Not described by Guérin. Signed in pencil,—*1er Etat*, Forain. Dutch paper, in perfect condition.

From the Beurdeley collection.

[SEE REPRODUCTION]

60. Croquis Non Termine

*Lithograph*

50- GUERIN, No. 26. Signed in pencil,—*F.* Japan paper, in perfect condition.

From the Beurdeley collection.



[ No. 61 ]

61. Trois Dessins sur une Feuille

*Lithograph*

85-

GUERIN, No. 24. In perfect condition.

[SEE REPRODUCTION]

62. Femme Nue s'Essuyant les Pieds

*Lithograph*

170-

GUERIN, No. 35. In perfect condition.

From the Beurdeley collection.



J. L. FORAIN—*Continued*

63. Un Tableau de Papa!

*Lithograph*

70.-

GUERIN, No. 62. (First Stone.) Signed on the stone with the initial *F.* In perfect condition.

64. Groupe de Joueurs à la Table de Jeu

*Lithograph*

95.-

*Not described by Guérin.* Signed in pencil,—*Forain*, 12 / 40. Japan paper, in perfect condition.

65. L'Avocat Pourchasse

*Lithograph*

110.-

*Not described by Guérin.* Signed in pencil,—*Forain*, 1 / 40. Japan paper, in perfect condition.

From the Beurdeley collection.

66. Salle de Jeu

*Lithograph*

250.-

*Not described by Guérin.* Signed in pencil,—3 40. Japan paper, in perfect condition.

From the Beurdeley collection.

67. Suspension d'Audience

*Lithograph*

260.-

*Not described by Guérin.* Signed in pencil,—*Forain*, 3 / 40. Japan paper, in perfect condition.

From the Beurdeley collection.



## JAMES McBEY

Celebrated Scotch etcher, born at Newburgh, Aberdeenshire, Dec. 23, 1883.

Among the two hundred published prints of McBey, a certain number stand out from their fellows, on account of their striking qualities of conception and execution. These convey a superb impression of vitality and dynamic force. This is visible not only in the prints that picture life and movement, such as men at work and nature in her active moods, but also in the quieter subjects of calm and repose. There is nothing static here.

"He has a magical touch in the use of the needle and drypoint hardly equalled since Whistler, and a power of human expression superadded to his work as a landscape artist."

A. M. Hind: *A History of Engraving and Etching*.

This is an almost complete collection of McBey's masterpieces, all in superb impressions, many in proof state, and some from the collection of Thomas Simpson, author of "Modern Etchings and Their Collectors," who owned some of the finest of the artist's proofs. Here will be found some of the outstanding examples of modern etching. In general, the prints here described cannot be surpassed with respect to beauty of impression, resulting from the perfect handling in them of all the technical details of printing. It is to be remembered that where an artist uses old paper and an edition of a particular plate may require several different kinds, each print or small group of prints requires separate handling with respect to color and quality of ink, the wiping of the plate and other technical details. These considerations are aptly illustrated by the proofs here described.

### 68. Amsterdam from Ransdorp

*Etching*

500.—

HARDIE, No. 74. Only State. Signed in ink,—James McBey, and with an ink dedication to,—R. L. Milne. In perfect condition. *Edition of forty proofs.*

From the Thomas Simpson collection.

There is freshness and self-expression in all the best plates of the Dutch Set, high among which, as a personal choice, I would set his *Omval, Ransdorp, Amsterdam from Ransdorp, Zaaudijk*, and *The Amstel*. In all of these one finds a harmonious, restful vision of spaciousness and wide levels, with all "the fascination that attends on the translation of keenly observed nature into finely wrought Art."

Martin Hardie: *Etchings and Dry Points, 1902-24, by James McBey.*



[ No. 71 ]

## 69. The Story-Teller

*Etching*

375-

HARDIE, No. 130. Published State, proof marked, XLII, published for Great Britain. Signed in ink,—*James McBey*. In perfect condition. *Edition, including trial proofs, fifty-nine.*

At a high-water mark above the rest (the Moroccan Set) stands *The Story-Teller*, a splendid inspiring composition, with the teller of tales, a lonely figure, silhouetted in sunlight, holding spellbound with voice and twanging string the seated crowds in the shadows of the city walls.

Martin Hardie: *Etchings and Dry Points, 1902-24, by James McBey.*

70. The Lion Brewery

*Etching*

1,000.—

HARDIE, No. 140. Trial Proof No. 1, the top of the dome of St. Paul's, drawn in pencil. Signed in ink,—James McBey. In perfect condition. *Edition, including trial proofs, seventy-three.*

The Thames, looking towards Waterloo Bridge and St. Paul's from Hungerford Bridge.

In 1914, the inspiration of London's river—not Whistler's Thames, but a river of bustling activity and movement—caused a new revelation of the artist's power. It is not merely that there is a finer force and refinement of craftsmanship, but there is deeper insight, and a subtle strengthening of instinct, in his two noble plates, the *Lion Brewery* and *The Pool*.

Martin Hardie: *Etchings and Dry Points, 1902-24, by James McBey.*

[ SEE FRONTISPIECE ]

71. The Pool

*Etching, touched with dry-point*

1,100.—

HARDIE, No. 150. Trial Proof No. 7, there were two proofs printed in this state. Signed in ink,—James McBey. In perfect condition. *Edition, including trial proofs, sixty-one.*

From the Thomas Simpson collection.

The Pool of London, from a warehouse near the south end of the Tower Bridge.

. . . in *The Pool*, McBey seems to be telling us, like Galileo, that we live in a world that moves, and not only that, but in a world where events move, things change, light flashes and flickers, and life ebbs and flows. It is a masterpiece that reveals the opposite view of that of Wordsworth's Sonnet, for here the very houses seem awake, and the mighty heart of London beats with throbbing life.

Martin Hardie: *Etchings and Dry Points, 1902-24, by James McBey.*

[SEE REPRODUCTION OPPOSITE]

72. Gamrie

*Etching*

1,800.—

HARDIE, No. 151. Trial Proof No. 6, with the dry-point touches on the gulls. Signed in ink,—James McBey. In perfect condition. *Edition, including trial proofs, sixty-two.*

[ *Continued* ]



[ No. 72 ]

[ 72. GAMRIE—*Continued* ]

A view, from a height, over the Harbour of Gamrie (the old Scots name for Gardenstone), in Morayshire.

. . . *Gamrie* and the *Moray Firth* may not, to some eyes, surpass *The Pool*, but in addition to their restful spaciousness of sky and sea, they reveal growing freedom of execution and new grace of design.

Martin Hardie: *Etchings and Dry Points*, 1902-24, by James McBey.

[SEE REPRODUCTION]



[ No. 73 ]

73. The Moray Firth

*Etching*

750.- HARDIE, No. 152. Trial Proof No. 5. Signed in ink,—James McBey, trial proof. In perfect condition. *Edition, including trial proofs, sixty.*

A row of children, with two boys flying kites, seated on a hill overlooking the village and harbor of Macduff.

[SEE REPRODUCTION]

74. The Fishmarket, Stonehaven

*Etching*

350.- HARDIE, No. 157. Published State, proof marked, VI, published for Great Britain. Signed in ink,—James McBey. In perfect condition. *Edition, including trial proofs, sixty-two.*

J. McBEY—*Continued*

75. A Norfolk Village

*Etching, touched with dry-point*

400.-

HARDIE, No. 158. Published State, proof marked, XIII, published for Great Britain. Signed in ink,—James McBey. In perfect condition. *Edition, including trial proofs, eighty-one.*

Cottages and trees along the water's edge at Wells-on-Sea.

The *Isle of Ely* and *Surrey Downs* are charming plates; better still is *A Norfolk Village*, cunning in its deliberate foul-biting, and splendidly suggestive of warm color. . . .

Martin Hardie: *Etchings and Dry Points*, 1902-24, by James McBey.

76. Night in Ely Cathedral

*Etching*

1100.-

HARDIE, No. 161. Published State, proof marked, MB. F., from the Artist's own collection. Signed in ink,—James McBey. In perfect condition. *Edition, including trial proofs, eighty-four.*

From the Thomas Simpson collection.

The west porch of Ely Cathedral from the nave.

. . . but the artist's finest plate of the year was *Night in Ely Cathedral*. Solidity and structure are there, side by side with imagination and romance. Not only are the height and vastness of the gloomy cathedral magically rendered, but one feels the silence and mystery through which, like the flickering light in the darkness, is heard the still, small voice of God.

Martin Hardie: *Etchings and Dry Points*, 1902-24, by James McBey.

[SEE REPRODUCTION]

77. A Norman Port

*Dry-point*

325-

HARDIE, No. 169. Published State, proof marked, XL, published for Great Britain. Signed in ink,—James McBey. In perfect condition. *Edition, including the only trial proof, forty-seven.*

Boulogne and its harbor from the *Falaises*.





JAMES McBEY

NIGHT IN ELY CATHEDRAL

[ No. 76 ]





[ No. 79 ]

## 78. The Sussex

*Etching*

525-

HARDIE, NO. 171. Published State, proof marked, E, from the Artist's own collection. Signed in ink,—James McBey. In perfect condition. *Edition, including trial proofs, eighty-three.*

The torpedoed "Sussex" beached on the sands between Boulogne and Le Portel.

. . . It was on *The Sussex*—that passenger steamship so cruelly torpedoed with the forward part of her blown away, yet miraculously beached close to Boulogne, that the artist concentrated his efforts. Night after night he went to look at her tragic hull, and gradually after making endless notes and composition studies at home . . . he evolved what is one of the noblest, most spiritual of his plates. There is a magical sincerity about it—a sincerity that includes what the artist has felt and known, as well as seen. Where another might have made that scene with the setting sun behind the tortured wreck, flamboyant and spectacular, McBey was content to give a subtle, restrained impression, at once solemn and beautiful, strangely moving in its effect, like Meryon's *Morgue*.

Martin Hardie: *Etchings and Dry Points, 1902-24, by James McBey.*

79. Dawn, the Camel Patrol Setting Out

Etching

2200.- HARDIE, No. 181. Published State, proof marked, A1, published for America. Signed in ink,—James McBey. In perfect condition. *Edition, including trial proofs, eighty-two.*

A camel patrol of nine Australians is setting out at dawn into the desert east of Serapeum, one of the armed posts on the Suez Canal.

"Certainly *Dawn—Camel Patrol Setting Out*, the first of the new series, must take a leading place among the artist's masterpieces, and I shall be surprised if it does not win its way among the classics of the art. For here is a rare perfection of artistic unity and harmony with actuality of impression, appealing to the imagination with the very expression of the scene. 'I can smell the desert in it,' said a distinguished soldier-artist to me, as he took the print in his hands and the magic of the etcher's lines lured his imagination back to the desert sands."—M. S., in *Charm of the Etcher's Art*.

*Strange Signals* and the *Desert of Sinai* are dramatic plates which must rank high in any record of the artist's work, but *Dawn* has a glowing splendor of its own, like that of the mysterious daybreak which it depicts. In this remarkable plate we have movement again, movement not only of figures, but of light, with the realization of infinite space and the shimmer of heat, where, "boundless and bare, the lone and level sands stretch far away."

Martin Hardie: *Etchings and Dry Points, 1902-24*, by James McBey.

[SEE REPRODUCTION OPPOSITE]

80. Margot as Lopokova

Dry-point

275.- HARDIE, No. 189. Published State, proof marked, A 12, published for America. Signed in ink,—James McBey. In perfect condition. *Edition, including trial proofs, seventy-nine.*

Margot, the twelve-year-old daughter of Dr. and Mrs. Murray, in a fancy dress made to resemble that of Lopokova, the Russian dancer.



[ No. 81 ]

## 81. Strange Signals

*Etching*

825-

HARDIE, No. 186. Trial Proof No. 6. Signed in ink,—James McBey, *Trial VI*. In perfect condition. *Edition, including trial proofs, eighty-seven.*

“The spontaneity of impression we find also in *Strange Signals*, one of the twenty-four drawings selected to illustrate ‘Desert Campaigns.’ . . . The curved necks of the camels . . . lend themselves, with their sun-swart, bush-trained, Australian riders on their humps, artistically to rhythmic design, while the scene, with its immense sandy distance, is suffused with hot sunshine. What is it that these men are straining their keen eyes to detect upon the palpitating horizon? The tiny film, apparently of smoke, that they see may be Bedouins, it may be only mirage.”—M. S., in *The Studio*, March, 1918.

[SEE REPRODUCTION]

## 82. The Desert of Sinai (No. 2)

*Etching*

1325-

HARDIE, No. 184. Trial Proof No. 2. Signed in ink,—

[*Continued*]

J. McBEY—*Continued*



[ No. 82 ]

[ 82. THE DESERT OF SINAI (No. 2)—*Continued* ]

*James McBey, Trial II.* In perfect condition. *Edition, including trial proofs, eighty-six.*

The Camel Patrol is crossing the Desert of Sinai between hills of drifting sand. Their route is that over which the Turks retreated to Beersheba after their unsuccessful attack on the Suez Canal.

In the *Desert of Sinai* the artist has contrived his lines with a severe simplicity, for here he has to suggest arid hills of blowing sand over which the patrol is making its slow progress. It is the line of the Turkish retreat after the disastrous attack on the Canal the year before, of which occasional skeletons are traces.—M. S., in *Charm of the Etcher's Art*.

[SEE REPRODUCTION]

83. The Silk Dress

*Dry-point*

225.-

HARDIE, No. 188. Published State, proof marked, XIV, published for Great Britain. Signed in ink,—*James McBey*. In perfect condition. *Edition, including trial proofs, sixty-two.*

A portrait of Mrs. William Murray.



[ No. 84 ]

## 84. The Pianist

*Dry-point*

575.-

HARDIE, No. 190. Published State, proof marked, XXXIII, published for Great Britain. Signed in ink,—*James McBey*. In perfect condition. *Edition, including trial proofs, eighty-two.*

On the right, Benno Schonberger who is playing the piano, and Dr. and Mrs. William Murray.

And so we have in 1920, *The Silk Dress* and *Margot as Lopokova* (O *Matre pulchra filia pulchrior*), and, inspired by some new fire of creative impulse, *The Pianist*. Never has the artist been so happy in rhythm and balance of design, or so quick and sure in rapid presentment of his subject, as in the rendering of this lamplit room, the frail head of the white-haired pianist, and the rapt interest of the two listeners. Am I wrong if, at times—for opinion must vary with the mood of a moment—I regard this as the pinnacle of McBey's achievements, beside, and sometimes above, *The Pool*, and *The Sussex*, and *Dawn*, and *Night in Ely Cathedral*, and *The Ebb Tide*?

Martin Hardie: *Etchings and Dry Points, 1902-24, by James McBey.*

[SEE REPRODUCTION]

J. McBEY—*Continued*

85. The First Sight of Jerusalem, Nebi Samwil  
(No. 1)

825.-

*Etching*

HARDIE, No. 196. Trial Proof No. 6. Signed in ink,—*James McBey, Trial VI*. In perfect condition. There were only seven impressions taken from this plate, all listed as trial proofs. EXTREMELY RARE.

From the Thomas Simpson collection.

86. The First Sight of Jerusalem, Nebi Samwil  
(No. 2)

210.-

*Etching*

HARDIE, No. 197. Published State, proof marked, A1, published for America. Signed in ink,—*James McBey*. In perfect condition. *Edition, including trial proofs, eighty-five.*

At dawn on November 22nd, 1917, British troops who had sheltered for the night in an old Turkish trench on the ridge of Nebi Samwil obtain the first sight of Jerusalem, whose domes and minarets are seen faintly along the distant sky-line. Farther off, in the center, is the Mount of Olives.

87. Zero, a Sixty-five Pounder Opening Fire

200.-

*Dry-point*

HARDIE, No. 201. Published State, proof marked, XX, published for Great Britain. Signed in ink,—*James McBey*. In perfect condition. *Edition, including trial proofs, eighty-four.*

One of the guns near Jelil is opening fire at the "Zero" hour before dawn in the surprise bombardment on the morning of September 19th, 1918.

. . . the outstanding plate (of the second Palestine set) is the dry-point of *Zero*, with its brilliant contrast of light and shade, its dramatic concentration in the very essentials of the scene, and its illusion of the vivid flash and deafening explosion.

Martin Hardie: *Etchings and Dry Points, 1902-24, by James McBey.*

J. McBEY—*Continued*

88. Jerusalem from Olivet

*Dry-point*

140.-

HARDIE, No. 205. Published State, proof marked, A20, published for America. Signed in ink,—*James McBey*. In perfect condition. *Edition, including trial proofs, eighty-three.*

Jerusalem is seen in sunlight against a clear sky. From left to right are the Jewish Synagogues, the domes of the Church of the Holy Sepulchre, and the domes of the two Mahommedan mosques. Below the slope on the right are the trees of the Garden of Gethsemane.

89. Hermon: Cavalry Moving on Damascus

*Etching*

350.-

HARDIE, No. 207. Published State, proof marked, XXXVII, published for Great Britain. Signed in ink,—*James McBey*. In perfect condition. *Edition, including trial proofs, eighty-five.*

90. Bombs!

*Dry-point*

700.-

HARDIE, No. 208. Trial Proof, No. 3. Signed in ink,—*James McBey, Trial III*. In perfect condition. There were only four impressions, pulled from this plate, all listed as trials. EXTREMELY RARE.

91. A Flood in the Fens

*Dry-point*

275.-

HARDIE, No. 209. Published State, proof marked, X, published for Great Britain. Signed in ink,—*James McBey*. In perfect condition. *Edition, including trial proofs, eighty.*

A scene near Southery, from a drawing made in 1915.



J. McBEY—*Continued*

92. Macduff

*Etching*

875.- HARDIE, No. 210. Published State, proof marked, X, published for Great Britain. Signed in ink,—*James McBey*. In perfect condition. *Edition, including trial proofs, eighty-four.*

The harbor of Macduff, seen from an upper window of Bank House.

93. Brightlingsea (No. 2)

*Dry-point*

500.- HARDIE, No. 212. Published State, proof marked, XIX, published for Great Britain. Signed in ink,—*James McBey*. In perfect condition. *Edition, including trial proofs, eighty-three.*

The ferry at Brightlingsea.

94. Gerona

*Etching*

300.- HARDIE, No. 213. Published State, proof marked, A 18, published for America. Signed in ink,—*James McBey*. In perfect condition, *Edition, including trial proofs, eighty-five.*

The town of Gerona, in Catalonia, seen from across the river.

95. Antwerp

*Etching*

750.- HARDIE, No. 214. Published State, proof marked, XXXIV, published for Great Britain. Signed in ink,—*James McBey*. In perfect condition. *Edition, including trial proofs, eighty-four.* 6



[ No. 96 ]

96. Gale at Port Erroll

*Etching*

1000.-

HARDIE, No. 215. Published State, proof marked XIV, published for Great Britain. Signed in ink,—*James McBey*. Printed in rich brown ink, in perfect condition. *Edition, including trial proofs, eighty-four.*

[ *Continued* ]

J. McBEY—Continued

[96. GALE AT PORT ERROLL—Continued]

The *Gale at Port Erroll* recalls *Sea and Rain* in its rendering of the conflicts of the elements, but it is no repetition of an old theme. There is new watchfulness from a new angle of vision, in this superb study of a lonely fishing smack running into the friendly shelter of a friendly haven.

Martin Hardie: *Etchings and Dry Points*, 1902-24, by James McBey.

[SEE REPRODUCTION OPPOSITE]



[ No. 97 ]

97. The Ebb Tide

Etching

HARDIE, No. 216. Published State, proof marked A16, published for America. Signed in ink,—James McBey. Printed in rich brown ink, in perfect condition. *Edition, including trial proofs, eighty-eight.*

Daybreak on Brightlingsca Creek.

The *Ebb Tide*, a peaceful rendering of light and air, and boats on an oily sea, possesses as its secret what the early Christian described to the Roman magistrate, as the secret of his faith—it has the *mysterium simplicitatis*. It has, at any rate, the appearance of it; and yet to those of us who are interested in technical matters, it is intriguing to note how cunningly all the lines across the boats and their sails radiate from where the unseen sun is rising in the mist.

Martin Hardie: *Etchings and Dry Points*, 1902-24, by James McBey.

[SEE REPRODUCTION]

1,350.-



[ No. 98 ]

98. The Zuider Zee

*Dry-point*

400.-  
HARDIE, No. 220. Published State, proof marked A20, published for America. Signed in ink,—*James McBey*. In perfect condition. *Edition, including trial proofs, eighty-six.*

Three Volendam *botters*.

[ SEE REPRODUCTION ]

99. Sunset at Cattawade

*Etching*

190.-  
HARDIE, No. 217. Published State, proof marked A18, published for America. Signed in ink,—*James McBey*. Printed in rich brown ink, in perfect condition. *Edition, including trial proofs, eighty-four.*

Bridge over the Stour at Cattawade, near Manningtree.



[ No. 100 ]

100. Zaanstreek

*Etching*

600.- HARDIE, No. 221. Published State, proof marked A20, published for America. Signed in ink,—*James McBey*. In perfect condition. *Edition, including trial proofs, eighty-five.*

Of *Zaanstreek* need one say more than that it has the same spirit of repose and infinity, the same sense of atmosphere that pervades the *Ebb Tide*? In all the immobility there is breathless life, in the windmills and the boat the stillness of light slumber.

Martin Hardie: *Etchings and Dry Points*, 1902-24, by *James McBey*.

[SEE REPRODUCTION]

J. McBEY—*Continued*

101. Veere

*Etching*

475.-

HARDIE, No. 218. Published State, proof marked A4, published for America. Signed in ink,—*James McBey*. In perfect condition. *Edition, including trial proofs, eighty-six.*

A view of Veere in Walcheren, from the Island of North Beveland.

102. The Squall, Kampen

*Etching*

400.-

HARDIE, No. 219. Published State, proof marked A15, published for America. Signed in ink,—*James McBey*. In perfect condition. *Edition, including trial proofs, eighty-eight.*

103. Etchings and Dry Points from 1902 to 1924

100.-

A Catalogue by Martin Hardie. *With an original etching by the artist, signed,—James McBey, and other reproductions of the artist's work.* 4to, half undressed calf, cloth sides, gilt top. London, 1925

Edition limited to 500 copies, of which this is, No. 213.

CAMILLE PISSARRO

Born at St. Thomas (Antilles), 1830. Lived at Paris and in Normandy. Died 1903.

"It would hardly be expected that the Impressionists with their central aim, the realistic rendering of contrasts of color in the higher gamut and the momentary play of reflected light, would find in etching a medium which would preserve the essential character of their art. Camille Pissarro, however, succeeded in expressing a wonderful atmosphere in his little-known plates."

A. M. Hind, *A History of Engraving and Etching*.



C. PISSARRO—*Continued*

104. La Gardeuse d'Oies

*Dry-point*

60.-

DELTEIL, No. 76. Trial Proof of First State of three. Trimmed to plate-mark.

105. La Sarcleuse

*Dry-point*

45.-

DELTEIL, No. 72. Signed in pencil,—*C. Pissarro*. Dutch paper, in perfect condition. Proof, marked *No. 9*.

From the Beurdeley collection.

106. Femme Cueillant des Choux

*Dry-point*

20.-

DELTEIL, No. 77. Second State of seven. Signed in pencil,—*C. Pissarro*, 2nd *etat*, No. 1. Japan paper, in perfect condition.

From the Beurdeley collection.

107. Paysannes dans un Champ de Haricots

*Etching and Aquatint*

60.-

DELTEIL, No. 103. Only State. Signed in pencil,—*C. Pissarro*. Dutch paper, in perfect condition.

108. Paysans Portant du Foin

*Dry-point*

15.-

DELTEIL, No. 126. Third State of seven. In perfect condition.

109. Baigneuses à l'Ombre des Berges Boisees

*Lithograph*

20.-

DELTEIL, No. 142. Signed in pencil,—*C. Pissarro*. In perfect condition. *Edition of one hundred signed proofs.*



[ No. 110 ]

110. *Porteuses de Fagots*

*Lithograph*

30.-

DELTEIL, No. 153. Signed on the stone,—*C. Pissarro*.  
Dutch paper, in perfect condition.

[SEE REPRODUCTION]

## REMBRANDT VAN RIJN

Celebrated Dutch painter and etcher. Born at Leyden in 1607; died at Amsterdam in 1669.



[ No. 111 ]

### 111. The Triumph of Mordecai

*Etching and Dry-point*

300.-

BARTSCH, No. 40. Only State, etched about 1640 or later.  
In perfect condition.

[SEE REPRODUCTION]

### 112. Christ Disputing with the Doctors

*Etching*

220.-

BARTSCH, No. 65. First State of two. Signed in the plate,  
—*Rembrandt*, 1652.

From the Alfred Hubert, Arozarena and Firmin-Didot collections.

REMBRANDT—*Continued*



[ No. 113 ]

113. The Agony in the Garden

*Dry-point*

400:-

BARTSCH, No. 75. Only State. Signed in the plate,—*Rembrandt*, 165-, assumed date, 1657. In perfect condition. EXTREMELY RARE.

[SEE REPRODUCTION]





[ No. 114 ]

114. Christ at Emmaus

*Etching*

170.- BARTSCH, No. 87. Second State of three. Signed in the plate,—*Rembrandt* 1654. In perfect condition.

From the Boerner collection.

[SEE REPRODUCTION]

REMBRANDT—*Continued*

115. View of Amsterdam

*Etching*

420.-

BARTSCH, No. 210. Only State. Assumed date, 1641. In perfect condition.

From the Peterson collection.

ALEXANDRE THEOPHILE STEINLEN

Celebrated French painter and etcher, born at Lausanne, 1859; died in 1923.

"A fine spirited and alert susceptibility, an unerring visual memory, coupled with a wonderful power for rapid expression, have made Steinlen the draughtsman and painter of the life that passes before our eyes."

ANATOLE FRANCE.



[ No. 117 ]



A. T. STEINLEN—*Continued*

116. Le Retour du Lavoir

*Aquatint*

45.- CRAUZAT, No. 41. First State of three. Signed in pencil,—*Steinlen*. Dutch paper, in perfect condition.

From the Roger Marx collection.

117. Gamines Sortant de l'Ecole

*Aquatint*

80.- CRAUZAT, No. 108. Signed in pencil,—*Steinlen*. Dutch paper, in perfect condition. Proof, marked Fourth State, No. 12/25. There were only thirty-one impressions, covering all four states.

[SEE REPRODUCTION OPPOSITE]

118. Temps d'Orage

*Dry-point*

50.- Not described in *Crauzat*. Signed in pencil,—*Steinlen*. Dutch paper, in perfect condition. Proof, marked third state.

JAMES ABBOTT McNEILL WHISTLER

Celebrated American painter and etcher. Born at Lowell, Mass., in 1834; died at London in 1903.

A small group of masterpieces by Whistler in superb impressions. In quality, some of these proofs cannot be surpassed.

119. Old Battersea Bridge

*Etching*

800.- KENNEDY, No. 177. Fourth State of five, with the large Butterfly. Signed in the plate, with the *Butterfly*. Old French paper, full margins, in perfect condition. Published by the Fine Arts Society, London, in 1879. EXTREMELY RARE.



[ No. 120 ]

120. Rotherhithe

*Etching*

850-

KENNEDY, No. 66. First State of three, with the white boat. Signed in the plate,—*Whistler*, 1860. One of the Thames set of "*Sixteen Etchings*." In perfect condition, full margins. RARE in this state.

From the William Loring Andrews collection.

[SEE REPRODUCTION]



[ No. 121 ]

121. The Doorway

*Etching*

2600-

KENNEDY, No. 188. Sixth State of seven, before the figure of the girl in the doorway was burnished out and replaced by one more youthful. Signed in pencil, with the *Butterfly*, *imp.* In perfect condition. One of the Venice set of "*Twelve Etchings.*"

[SEE REPRODUCTION]



[ No. 122 ]

122. The Traghetto (No. 2)

*Etching*

2,200.-

KENNEDY, No. 191. Second State of six. Signed in pencil, with the *Butterfly imp.*, and marked at back by Whistler,—*Early proof, pulled in Venice*, drawn on with brush, among leaves in upper part of archway. Full margins, in perfect condition. One of the Venice set of "*Twelve Etchings.*" EXTREMELY RARE.

[SEE REPRODUCTION]

123. The Bridge

*Etching*

1,000.-

KENNEDY, No. 204. First State of eight. Signed in the plate, with the *Butterfly*. Japan paper, in perfect condition. One of the Venice set of "*Twenty-six Etchings.*" RARE.

From the J. Alden Weir collection.





[ No. 124 ]

124. Two Doorways

*Etching*

2200.-  
KENNEDY, No. 193. Sixth and final state. Signed in pencil, with the *Butterfly, imp.* In perfect condition. One of the Venice set of "*Twelve Etchings.*" EXTREMELY RARE.

[SEE REPRODUCTION]

125. Old Putney Bridge

*Etching*

700.-  
KENNEDY, No. 178. Third State of four, with the shaded *Butterfly.* Signed in the plate, with the *Butterfly.* French paper, lower right plate-mark slightly cracked in the printing. Full margins. Published by the Fine Arts Society, London, in 1879. RARE.

MEZZOTINTS  
THREE UNUSUAL MEZZOTINTS OF VERY  
RARE QUALITY



JOHN JONES

English mezzotint engraver, was born about 1745; died  
in 1797.

126. Edmund Burke

*Mezzotint*

1050- J. C. SMITH, No. 11. Undescribed State before the First.  
Proof, before all letters; the first described state has in-  
scription in skeleton letters. After the painting by Romney.  
Almost imperceptible repair to tiny portion of left margin.

From the Brayton Ives collection.

[SEE REPRODUCTION]

CHARLES TURNER

English stipple and mezzotint engraver, born at  
Woodstock in 1773; died in London 1857.

127. Lord Newton (Charles Hay)

*Mezzotint*

425- A. WHITMAN, No. 403. With title in open letters. After  
the painting by Raeburn. With large margins, in perfect  
condition.

Lord Newton, was born about 1740, died in 1811; called to the Bar in  
1768, Lord of Session 1806.

From the Brayton Ives collection.

[SEE REPRODUCTION]





[ No. 126 ]



[ No. 127 ]

## JAMES WARD

English mezzotint engraver, born in Thames Street, London, in 1769; died in 1859.



[ No. 128 ]

### 128. Lords Ashburton, Shelburne and Col. Barre

*Mezzotint*

460- J. C. SMITH, No. 1. First State of three, before all letters. After the painting by Reynolds. With margins. Perfect condition.

[SEE REPRODUCTION]

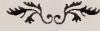
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